Kansai Gaidai Asian Studies 1437:
“Popular Music in Modern Japan”
Fall 2014
Tuesday 3:00-4:30
Thursday 1:15-2:45

Professor Jennifer Milioto Matsue
Office Location: Main Administrative Building 811
Office Hours: Tues 1:00 to 2:00pm, Thursday 3:30 to 4:30pm, and by appointment
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Course Overview:
With the advent of the Meiji period in 1868, Japan entered what is commonly considered its modern era. The term “modern” here both implies a historical position as well as the process of modernization characterized by increased exposure to western culture. Art, literature, political structures, and of course music were all effected by Japan’s desire to become modern in an increasingly global world. Popular music in particular is conceived as a “modern” phenomenon, heavily influenced by the west. In turn, popular musics, which originated in pre-modern Japan, such as kabuki, have been reinterpreted as “traditional.” Indeed, popular music of modern Japan can be viewed as continually defining itself against the west; at times assimilating foreign influences, while at other times rejecting such influences. This course will investigate the position of popular music in modern Japan, moving historically from Meiji period military music to contemporary Japanese urban popular musics. We will examine various genres of popular music with a specific interest in interrogating the process of modernization, and the relationship with western music and musical practice. Discussion is highly encouraged and will focus on a variety of topics possibly including: the romantic view of country and western music; enka as nostalgia; authenticity in hip-hop; or the value of imitation in Japanese pop-music. This course is thus conceived as highly interdisciplinary, intended for students interested in a wide range of topics including Japanese cultural history and music, East Asian studies, ethnomusicology, popular music and culture, and music as modern text. Knowledge of Japanese is not necessary, nor is formal training in music.

Required Material: Readings will be distributed as PDF files.

Evaluation:
Students are required to give two group presentations on particular sections of reading. Other requirements include a take-home midterm and final and a final project proposal, presentation, and paper. Students are encouraged to explore in more detail one of the analytical methods presented in class in relation to popular music in Japan, East Asia, or other world areas as their interest directs them.
Two Group Presentation on Reading (7.5pts each)  15pts  
(Select from readings indicated as [Student Presentation])
Take-home Midterm (1500 words)  15pts
Take-home Final (1500 words)  15pts
Final Project  40pts
  Proposal  (5pts)
  (250 words plus working bibliography)
  Presentation (10 minute)  (10pts)
  Paper  (25pts)
  (2500 to 3000 words plus images, lyrics, bibliography, etc.)
Class Participation  15pts
  - You are expected to complete the reading and participate in discussions even when not presenting
  - You will also serve as discussant on one final presentation

Final Grades: 93+ A, 90-93 A-, 87-89 B+, 84-86 B, 80-83 B-, 77-79 C+, 74-76 C, 70-73 C-, 67-69 D+, 64-66 D, 60-63 D-, 59 or below F.

All assignments must be submitted by the dates and times as indicated. Any late work will be penalized with a full grade deduction per each day late. If there is any legitimate reason that you cannot complete an assignment on time, you must inform me in advance. All assignments must be completed to pass the course.

In-class expectations:
Students are expected to practice proper classroom etiquette. Students must also complete assignments as indicated in the schedule AND be prepared to discuss them in class. Indeed, lively discussion is absolutely essential in this course, therefore please take adequate notes on your reading and listening to allow you to contribute to the group (reading will be supplemented with primarily in-class listening). If you have any questions or concerns about how to improve your discussion techniques, and in turn your class participation grade, please see me during the term. Please remember that your class participation grade is entirely separate from your grades on your written work. Regular attendance AND participation thus are both absolutely necessary to successfully complete this course. Excessive absences will result in failure of the course.

Tentative Schedule

**Week 1**  
*A brief introduction to traditional and popular musics of Japan*
9/2 (Tues): Introduction to the course
9/4 (Thurs): Introduction to Japanese Music
  Film Viewing: *Sukiyaki and Chips*

**Week 2**  
*Traditional Music*
9/9 (Tues): Principals of Japanese Music
  Reference: Fujie (2002), Listening on Blackboard and on Reserve
9/11 (Thurs): Key Genres in Japanese Music
   Reference: Fujie (2002) cont., Listening on Blackboard and on Reserve

Week 3  Popular Music
9/16 (Tues): What is “Japanese” “Popular” “Music”?
   Reference: Yano and Hosokawa (2008); JASPM (1993)
9/18 (Thurs): Overview of Popular Genres continued
   Reference: Yano and Hosokawa (2008); JASPM (1993)

Week 4  “Uniquely” Japanese Genres
9/23 (Tues): Enka [Student Presentation]
   Reference: Yano (2002); Fellezs (2012)
9/25 (Thurs): Takarazuka [Student Presentation]
   Reference: Robertson (1992); Watanabe (2013)

Week 5  Japanese Imported Genres
9/30 (Tues): Jazz [Student Presentation]
10/2 (Thurs): American Country Music [Student Presentation]
   Reference: Mitsui (1993); Furmanovsky (2008)

Week 6  Japanese Imported Genres
10/7 (Tues): Latin American Musics [Student Presentation]
10/9 (Thurs): Midterm Review

Week 7  Post WWII Genres
10/14 (Tues): Take-home Midterm Due
   Review Final Project
   See Wade and Titon on Ethnography
10/16 (Thurs): Post WWII Popular Music History
   Reference: Stevens (2008)

Week 8  Technology and Authenticity
10/21 (Tues): Karaoke [Student Presentation]
   Reference: Mitsui and Hosokawa (1998); Ogawa (1998)
10/23 (Thurs): Noise and Onkyô [Student Presentation]

Week 9
10/28 (Tues): Final Project Proposal and Working Bibliography Due
10/30 (Thurs): Class Canceled for University Festival Preparation

Week 10  Localizing Global Forms
11/4 (Tues): Hip-Hop [Student Presentation]
   Reference: Condry (2000)
11/6 (Thurs): Hardcore: Film Viewing *Live From Tokyo*
   Reference: Matsue (2008)

**Week 11  Gender and Sexuality in Popular Music**
11/11 (Tues): Female Popular Musicians [Student Presentation]
   Reference: Cogan and Cogan (2006)
11/13 (Thurs): Male Popular Musicians [Student Presentation]

**Week 12  “Other” Sounds**
11/18 (Tues): Okinawan Pop [Student Presentation]
   Reference: Gillan (2008); Roberson (2011)
   Reference: Galbraith and Karlin (2012) [to be distributed in class];
   Matsue (2014) Hatsune Miku

**Week 13  Wrap Up Week**
11/25 (Tues): Taiko and the Challenge to Genre
   Reference: Matsue (2014) Taiko
11/27 (Thurs): Final Review

**Week 14  Final Presentations and Discussants**
12/2 (Tues): **Take-home Final Due**
   Review Final Presentations
12/4 (Thurs): To Be Scheduled

**Week 15  Final Presentations and Discussants**
12/9 (Tues): To Be Scheduled
12/11 (Thurs): To Be Scheduled

**Final Papers Due by 4pm on Monday, December 15th**